

# MUSICAL FETTER

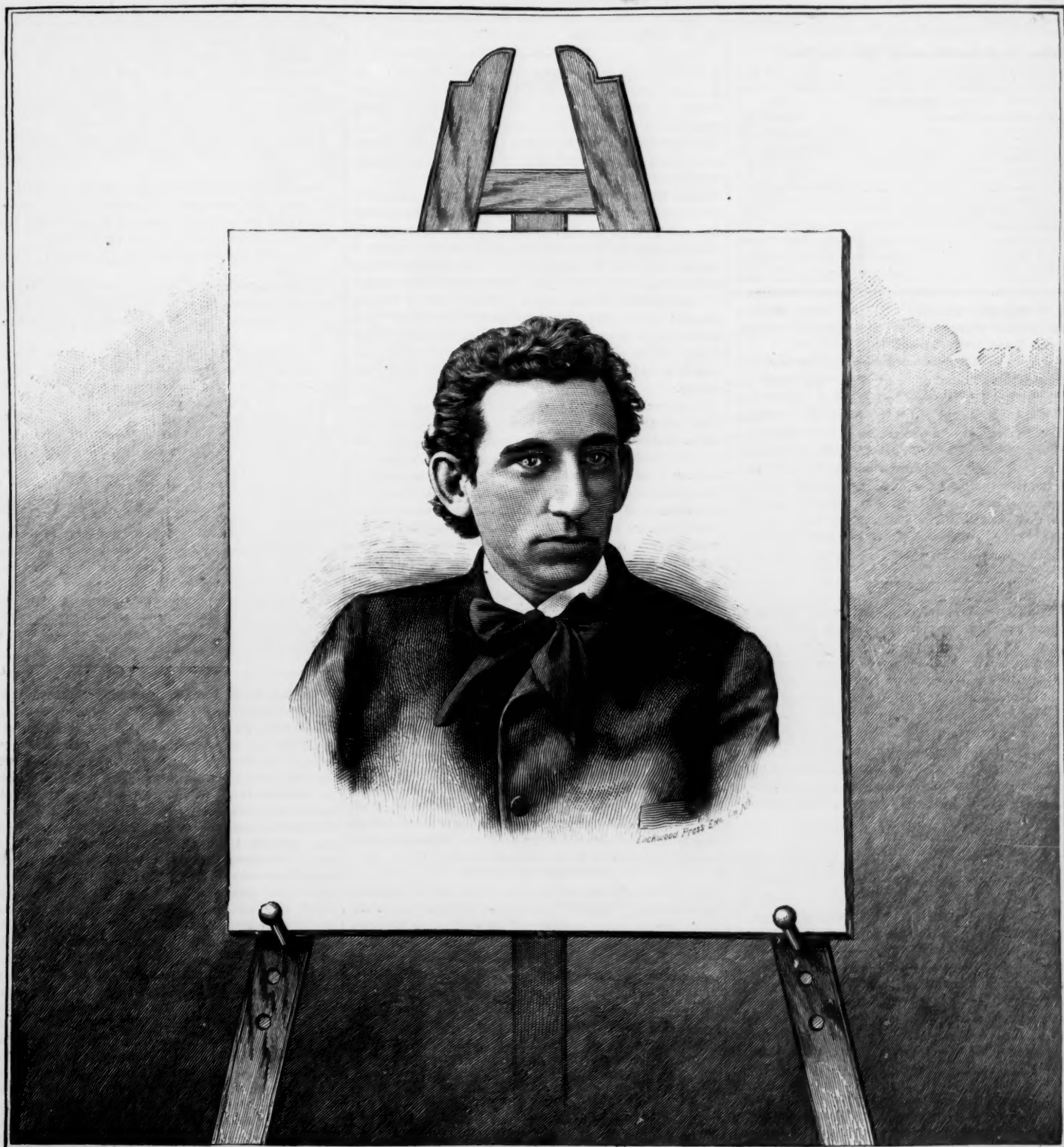
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VII.—NO. 10.

NEW YORK, WEDNESDAY, SEPTEMBER 5, 1883.

WHOLE NO. 186.



OTTO BENDIX.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1890.

Subscription (including postage invariably in advance.)  
Yearly, \$3.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER LINE		PER INCH	
Three Months.....	\$30.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, SEPTEMBER 5, 1893.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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The "Musical Courier" is the Only Weekly Musical Paper Published in the United States.  
Office, 25 East 14th Street.

IN a criticism of Lecocq's opera "Heart and Hand," recently produced at Daily's Theatre, *Musical and Drama* of last week gravely stated that "Mr. Ryley as a foremost member (of the troupe) executed the *ensemble* (!) parts in a very artistic manner." That a journal of *Musical and Drama's* bumptious pretensions should gravely print and circulate such rubbish, not only shows its calibre, but the pitiable ignorance of those who write its musical criticisms. Not an issue appears but the veriest twaddle it contains is laughed at by musicians. The *Art Journal* and *Musical and Drama* are on a level in matters of art—which is saying all that is necessary.

AN English writer has invented a good term, "European" opera, by which we suppose is meant opera in any language and by any composer—in fact, cosmopolitan opera. He hopes that the Thames Embankment Opera House, when it is completed, will be devoted to the production of English as well as of foreign works, and thus will be a means of breaking up the narrow system on which the regular Italian opera seasons have been run in London. The strength of Italian operas lies more in the star-artists than in the few Italian works that deserve to be handed down to posterity. But the future will change all this, for modern Italian composers are abandoning old methods and demanding larger and more varied resources.

ENGLISH papers report that an unusually large number of American organists, and musical people generally, have visited England and the European continent during the past season. This fact is referred to as a gratifying sign of our desire to obtain enlarged views of art and art-life abroad. There can be no doubt that only by actual contact with the various representative musicians of different nationalities, and by the study of the different phases of the art they embody in their teachings, can true breadth and progress result. The *Musical Standard* believes that our aptitude for traveling will tend to rectify, to some extent, "the prevailing leaning toward modern German art and art-theories, which is now noticeable in the musical doings of the United States."

SCHUMANN is credited with saying that it was comparatively easy to think extemporaneously, but the real mental difficulty was that of successfully consigning ideas to paper. Only those who have learned enough to become aware of how little they know can fully appreciate the truth of this statement. There are too many so-called critics who write glibly about the works of capable musicians, who could

not for the city's wealth correctly harmonize a common choral in regular four-part harmony. Some of these critics have attempted to write little ballads, gavottes, and other trifles, and what is worse have had them published; but these "results" of untold labor are sorry specimens of ignorance, and cause really gifted and able composers to wonder how little mighty boasters know and ever accomplish. To these amusing individuals Wagner, Liszt, Franz and others are veritable charlatans.

OTTO FLOERSHEIM'S essay on Richard Wagner, read before the Music Teachers' National Association, and recently complimented by one of our esteemed contemporaries as a work of "genius," was originally written by him for and appeared in the twenty-ninth volume, No. 1 and 2 of March 19 and 26, 1880, of the *New Yorker Belletristisches Journal*, the oldest, best accredited, and most ably edited German weekly in this country, and a paper in which Mr. Floersheim takes considerable pride in being connected with as the musical critic for the last six years and in all likelihood for a good many more years to come. The essay for reading at the Music Teachers' National Association's meeting had to be translated, of course, and as the time allowed each speaker was not to exceed forty minutes, it also had to be curtailed to a considerable extent and that was all the "fixing up" it ever received.

INVENTIONS to aid singing teachers and singers themselves have been constantly multiplying within the past twenty or twenty-five years, since Señor Manuel Garcia brought the now familiar laryngoscope into practical use. This instrument, as is well known, caused an entire revolution in the practice of vocal surgery, and made that possible which was formerly past finding out.

Some new experiments, of great value to vocalists, have very recently been made by Lennox Browne, the eminent throat surgeon of London. These experiments consist in photographing the larynx and soft palate at the instant of singing, a fact that has always appeared impossible. These original experiments were made upon a well-known teacher of singing, Emil Behnke, who is said to be one of the profoundest seekers after light in the scientific details of voice production in Europe. Mr. Behnke was, therefore, a most fitting subject to aid in the Mr. Browne's experiments, especially so as his vocal apparatus was of a very perfect formation.

To secure the desired photographs Mr. Behnke is said to have held the mirror, upon which a powerful electric light that passed into the throat was shown. While in this position Mr. Behnke sang a note, and in an instant the then position of the vocal ligaments, uvula, &c., was photographed. The photographs taken are reported to show principally the true position of the vocal ligaments as they vibrate when chest notes are sung, and their false position when the falsetto is used. As these experiments are yet tentative, their future usefulness cannot be guessed at, at present; but it seems highly probable that time will develop something in this direction, that will eventually be of very great benefit to the vocal profession.

Singing teachers are now so autocratic, although the definite information in their possession is small enough, that each teacher proclaims himself the only one whose knowledge and method are infallible, and sets himself up in dogmatic opposition to every other teacher. A pupil goes from one to the other, only to discover that they are all right in their own estimation, but radically wrong in the estimation of others. There appears to be no certainty in the methods by which aspiring vocalists are to acquire fame. Perhaps the photographic invention referred to will materially help to place the teaching of persons how to sing on a scientific basis. The future is no doubt destined to see the present methods greatly modified or entirely superseded. When that time arrives good voices will be no longer ruined.

Le *Minstrel* prints an eloquent article on the Bayreuth performances of "Parsifal" from the pen of Victor Wilder, who speaks with the utmost enthusiasm of the work and its interpretation, declares the impression produced on the audience to be unique and indescribable, and concludes in these words: "In the production of a new form Wagner has in some manner given us an additional sense, as the study of strange language opens up the treasures of another literature. In this a reason for despising the masterpieces written in the native idiom? I do not think so; and no one will persuade me that it is necessary to spit upon Mozart or Beethoven in order to be a worthy follower of the new religion. In matters of art, I am a pagan, and I admit a plurality of divinities."

There has been a discussion about the feasibility of taking to pieces the opera-house built by Wagner in Bayreuth, and putting the parts together again in Munich. A commission of experts was appointed to examine into the question, and they have just reported that the expense of the transfer would be greater than that of erecting a similar building in the Bavarian capital out of new material.

## THE RACONTEUR.

ALL the old musical crows are coming to town.

Young America is to be regaled with the fossils and antiquarians of bygone ages during the musical season that is upon us and the uninitiated are expected to swallow the dicta of interested impresarios and anxious stockholders.

That fair and well preserved antique, Aimée, has reached these hospitable shores and ere long will beam upon the younger generation with those experienced eyes of hers that must have witnessed the pranks of nearly two generations.

She will frisk about the stage like a galvanized marionette and delude the innocent with the impression that she is not as old as she used to be.

Aimée grows in jocularity with each succeeding moon, but she grows in age, too, and the knowing ones realize that she is no longer a Parisian *demoiselle*, budding into womanhood, or a blooming singer, blossoming into the maturity of her powers.

Aimée is *blase*, *passé*, played out.

Campanini will soon be heralded as an important arrival on these shores, and his veteran voice will be hailed by his faithful friends as the only fine tenor in the world, but Campanini has passed his prime and his voice is but an echo of a splendid past.

Let him retire on his laurels while the impression of his better days is still fresh in our minds, and before artistic disaster shall overtake him in competing with younger and fresher voices.

The whilom winsome but aging Nilsson will also be heard in this metropolis and elsewhere, and in short the old artists and those unknown to fame seem to be good enough for Americans.

The latter have money enough and to spare, and why shouldn't they spend it on anybody who once deserved a reputation and who is extensively advertised by the parties in interest?

It seems that Signor Maini, the great basso, has not been secured by Abbey, and the impresario has engaged Mirabella to take his place.

Why the negotiations fell through is neither here nor there, but Mr. Grau, with monumental impudence, throws discredit on Maini's voice simply because apparently an engagement has been made with a person unknown to fame and criticism.

This may be good business policy and it may not. It certainly is not honest.

Colonel Mapleson would have the amateurs think that Signor Bertini is a famous tenor, but the Colonel's business relations with that unknown singer do not necessarily make his reputation great.

The riff-raff of Italy will also come to America this season, as well as obscure singers who have yet to earn names and positions, and American bank-notes are eagerly expected to pour into the coffers of the rival impresarios.

And to some extent they will pour in that direction, but an operatic performance, complete in all its details, an artistic treat which ought to be possible in this city, now seems farther away from realization than ever.

The old voices have a cash value and the unknown voices value themselves at a very little cash, and between these two the patient public suffers.

The papers will doubtless give generous space to the veterans and nobodies when they arrive, and many people will hope they are at last to enjoy the finest of the fine in the operatic line.

They will be disappointed, however, in regard to many artists, and so long as the public supports the impresarios in their engagements of old folks, who should gracefully retire, and singers that few people ever heard of, it may be expected to be served in the same way for many years to come.

The Rev. H. R. Haweis, visiting Bayreuth, contributes to current literature some reminiscences of Wagner's last days at Venice. The great maestro much enjoyed sitting out of doors during the mild autumn days, breathing the fresh air. "Ah!" he would say, drawing a long breath, "No smoke, no dust!" At night his sitting-rooms were a blaze of light with quantities of wax candles. People use to look up at Byron's quarters when he was in Venice, and wonder what festival could be going on. The waters of the Grand Canal were all aglow, but it was only Byron, alone with the MSS. of "Manfred," "Parisina," and "Don Juan." Wagner's old porter happened to be brother to Byron's old servant, Fido. "There is something like Byron about this great German," he remarked. "What is that?" they asked. "Why, he has the same marvelous need of wax candles!" "Where light is there is joy," Wagner used to say, quoting the Italian proverb. He mixed with the people, chatted and joked, and was ever ready to relieve the poor. He was worshiped by his gondoliers. "He patted me on the back," said one; "asked me if I was tired, and said, 'Amico mio, so the Carnival has come to an end.'" The man repeated the incident everywhere, as if it had been the great event of his life. "They say he is greater than a king; isn't it so?" was the common talk in the streets as he passed. On December 23 Wagner undertook to conduct, in the presence of a chosen circle, his "First Symphony," in honor of his wife's birthday. It was one of his very early works. On taking the baton, he turned to the musicians and said, "This is the last time I shall ever conduct." "Why?" they asked. "Because I shall soon die."

Handkerchiefs will now be needed when Levy blows from the mausoleum of his mighty chest, "A heart bowed down by weight of woe."



## Music Teaching and the Public.

ESSAY BY LOUIS EHLERT.

[Translated for THE MUSICAL COURIER, by H. D.]

THERE has been no lack of attempts in recent times to direct the musical judgment of the public into the right path. Dr. W. Langhans in his pamphlet, "Musical Judgment and its Development by Education," which appeared a few years ago, proposed to this end to make musical instruction, even in theory, compulsory in schools. This author started from wrong premises in supposing that everybody possessed a minimum of musical talent. While everyone who has been occupied in teaching the theory of music is aware that it may be taken for granted that any musical imaginative faculty, even if it exist but in a slight degree, will be certain to become evident after the first rudiments have been mastered. This slightest degree of musical fancy, however—I will only refer in this connection to the power of fancying tone-combinations, read upon paper in written form as material tones—is by no means a general one. There are not only individuals, but whole families, in whom this sense is entirely wanting. This compulsory introduction of musical instruction in schools, as far as it exceeds the customary chorus-singing, but especially of theoretical instruction, would, therefore, only increase the endless list of elements of instruction by one, without thereby attaining a proportionately great result. The mass of scientific material to be conquered at schools is already so bewilderingly great that it were thoughtless to add a new discipline which would be so questionable. He who would devote himself to music has but two roads before him—the art-school, if he means to become an artist, or private instruction, if he desire to be an amateur. The intended artist may easily find means and ways to initiate himself; for the amateur, the choice of a teacher is attended with difficulties. Probably no art is taught by so immense a number of uncalled ones as the art of tone. Every individual diverted from his own path by some bankruptcy, some misfortune or natural defect, casts himself in despair into the totally uncontrolled career of a music-teacher. Unsuccessful candidates of all kinds, the recusant and degenerate of every degree, constitute an alarming portion of the music-teacherhood. They are joined by the incompetent musician himself as their most dangerous element. He may perhaps play the flute in a small orchestra; but, aside from that, he teaches singing or pianoforte playing. It is surely not his fault that there are so few flutes in the world. But, is it ours?

The public is badly off. Has anyone to prosecute a law suit he will rarely, if ever, call to his aid a pettifogger; but will turn to men authorized to act as advocates, just as we seek relief, when ill, from a licensed physician and not from a quack. In all conditions of life we are protected against total ignorance and incapacity, except in art alone. Here only, if we are not accidentally initiated, we have no means at hand whereby to distinguish the artist from the impostor. And the evil caused by such a lack of discrimination is nameless. Every cultivated man knows that the effects of a defective musical elementary instruction are almost ineradicable. There remains bad habits, superficialities and a lack of taste which the most skillful master can hardly suppress. A safeguard against this uncalled-for peddling in art must be provided, and this can be best accomplished by government. If music really belongs to the means of culture, it should enjoy the same legal protection which is at the command of all other universal elements of culture. The form it might assume would not be difficult to determine. A commission of the most celebrated tone-poets in the various branches might assemble once a year with a view to an examination. Every musician, cultivated in a general way, should be privileged to undergo an examination in musical science, in harmony, counterpoint, study of form and instrumentation, and in the history of his art, but especially in that particular branch which he might choose for his branch of instruction. Upon him who would pass this State examination might be conferred a "grade," whose title could easily be determined. "Doctor of Music" would probably be the most natural. All other considerations should be considered by the commission at its organization. A few hints will suffice here. If anyone desire to establish himself as teacher of vocal music or of a particular instrument, no demands in the way of composition must be made. He would have but to prove a knowledge of the means of composition, but not a special aptness for their application. On the other hand, specimens of skill in composition would be exacted from him who chooses theory as his particular field of action, for no one can succeed in vitalizing the secrets of an art who has not practically and with a show of success proved them in himself. In this case, the absence of a high degree of technical proficiency in the treatment of an instrument might be dispensed with. One can be a very great composer without however possessing much facility of execution upon any instrument, as Cherubini, Berlioz and Wagner have shown. The particulars of the interior department of a similar council of examination, the manner of voting, as well as the numerous technical questions which must arise, might, as we have said, be left to the ratification of the examiners. As the most natural model might be taken for her organization of a scientific commission of examination.

The following results would appear as direct consequences of such an arrangement: All the younger members who might be inclined to devote themselves to the teaching of music would be compelled to pass this State examination, partly from ambition and partly from necessity. After accomplishing this, they would attain to a certain dignity of position in the sight of the public, while the latter would be freed from the most trying portion of

its indecision, in view of the assurance of a certain degree of artistic cultivation which the conferring of the "grade" would denote. In a short space of time the entire musical instruction would be confined to the hands of men conversant with its various branches, and all those interlopers who now carry unrecognized destruction into family life be compelled sooner or later to invent new modes of making a living, and exchange their nefarious pursuits for more healthy ones. How many of those who now create disturbance by means of their mechanical and uninspired work in the cause of art education might be in their proper places at a desk or employed in some other practical position? Nor does it reflect upon our cause that a reform like the one under consideration must necessarily bring about many an interregnum of severe privation by the overthrow of as many deceptive and illusory positions in life. In contemplating a question of universal importance, or the safety of society in an important emergency, it becomes impossible to heed any temporary injury to the cause of an individual. Culture, like war, knows no consideration: in subjugating new domains it is apt to add the political cruelty of annexation to its consolidation of power. It should not even demean itself, like the wildly moral spirit of conquest of our day, to the questionable compromise of option. It must either advance or be dragged under the wheels.

[To be Continued.]

## Whereabouts of Foreign Artists.

Teresina Singer, Milan.  
Marcella Sembrich, Dresden.  
Filomena Savio, Athens.  
Emma Dotti, Fermo.  
Emmy Fursch-Madi, Rivanazzano.  
Gertrude Griswold, Paris.  
Ida de Sass, Marseilles.  
Giuseppe Frapoli, Paris.  
Guiliano Gayarre, Yrun (Navare).  
Pasquale Lazzarini, Rio Janeiro.  
Angelo Masini, Milan.  
Ladislav Mierzwinski, Paris.  
Henry Prevost, Milan.  
Richard Petrovich, Rio Janeiro.  
Victor Maurel, Paris.  
Henry Storti, Milan.  
Napoleon Verger, Rome.  
G. B. Antonucci, Carpi.  
Armand Castelmari, Udine.  
Etelka Gerster, Bologna.  
Caterina Marco, Milan.  
Eva Cummings, Milan.  
Emma Nevada, Paris.  
Eugenie Pappenheim, Erba.  
Ida Lumley, Vigo.  
Wilhelmina Tremelli, Vienna.  
Antonio Aramburo, Santiago (Chili).  
Augusto Castelli, Australia.  
Pietro Bacci, Genoa.  
Italo Campanini, Parma.  
Francesco Runcio, Bologna.  
Roberto Stagno, Naples.  
Francesco Tamagno, Carate Lario (Como).  
Enrico Tamberlick, Vigo.  
Sante Athos, Rio Janeiro.  
Ezio Ciampi-Cellaj, Paris.  
Giuseppe del Puente, Milan.  
Egisto Galassi, Milan.  
Franco Novara, Trieste.  
Romano Nannetti, Rome.  
Angelo Tamburlini, Imola.  
Adriano Pantaleoni, Udine.  
Emilio Naudin, Nice.  
Mme. Scalchi, Turin.  
Paolina Rossini, Vienna.  
Gaetano Monti, La Santa (Manza).

## Personals.

RUMMEL COMING TO AMERICA.—Franz Rummel, the eminent pianist, has been spending the summer with his wife and little son William at the castle of the Princess of Wied, near Neuwied, on the Rhine. The princess and her daughter, the Queen of Roumania, are well known for their artistic predilections. Rummel intends to revisit this country next year, and will no doubt repeat his former successes.

MISS BROWER'S DEPARTURE.—Miss Hattie M. Brower, who is well known as an excellent pianiste, sailed for Berlin last week. She intends to study with some of the best teachers in Germany. Her future success is hoped for by her numerous friends.

RICHARD ARNOLD AT DOLGEVILLE.—Mr. Richard Arnold, the well-known violinist, has been summering at Dolgeville. He will soon be ready to enter upon the fall and winter campaign of music.

A. M. FOERSTER IN TOWN.—One of Pittsburg's best musicians has been spending his vacation at Atlantic City, and also a few days in this city. We refer to Mr. A. M. Foerster. Some of his orchestral compositions have been played in Germany.

THE AUTHOR OF "NANCY LEE."—A very popular London singer is Mr. Maybrick. He is the author of "Nancy Lee" and other songs which have been published as compositions

by Stephen Adams, Mr. Maybrick's *nom de plume*. When he sings his own ballads he always achieves a success.

WIENSKOWITZ GOES TO ILLINOIS.—The pianist, Henry Wienskowitz, has left New York to accept a position in the Illinois Conservatory of Music at Jacksonville, Ill. He will be chief professor of piano. The musical director of conservatory is Mr. J. S. Barlow.

ELLA WALLACE TO SING IN CONCERT.—Miss Ella Wallace, who made a very favorable impression as *Julia* in "Zenobia," will probably be heard in concert this season in this city.

WILL SING HIS SON'S COMPOSITION.—Myron W. Whitney is still popular as a basso. He will sing at the Worcester Festival this month. His son, William Whitney, has composed an Italian song, which his father will sing at the festival named above.

MARIE VAN ZANDT'S VISIT.—A Paris paper says that Mlle. Marie Van Zandt will visit the United States professionally during the season of 1884-85, and will appear in a number of those operas in which she has achieved her fame. Maurice Strakosch says that he hopes to secure this prima donna for concerts and operas in this country next year.

SAINT-SAEN'S RECOVERY.—Camille Saint-Saëns has recovered from the fever he recently contracted in Egypt. His friends and admirers were at one time in serious doubt of his recovery, but the musical world is yet to be delighted with the gifted musician's presence and new productions. He is the organist at the Church of the Madeleine.

ADMIRER AND APPLAUDED.—An artist who has gained considerable success at the Covent Garden Promenade Concerts, London, is Mme. Frickenhaus, the pianiste. Both in Schumann's "Concerto" in A minor and some of Liszt's pieces, her playing was admired and heartily applauded.

MISS BROSSI IN "ZENOBIA."—Miss Lizzie Brossi, who made her first appearance in New York in "Zenobia" has been singing in German opera in Weimar, Berlin, Stettin and Revel, Russia. Her voice is a dramatic soprano.

RAVELLI TO APPEAR IN PARIS.—Our own Signor Ravello, the tenor, has been engaged for the coming season by Maurel, for the new Italian Theatre, Paris. He makes his appearance there in December. The Paris *Figaro* in making the announcement, says that he obtained an immense success when he sang with Mme. Patti in this city. We know how poorly he shone by the side of the great diva, and how poor an actor he is, even if his voice has charm.

A YOUNG PRIZE WINNER.—The judges of the Paris Conservatory have awarded the first grand prize to Gemma Luziani. She is scarcely fifteen years old, but has remarkable execution on the piano. She played in Milan with great success.

SUCCESSFUL IN MILAN.—The violinist, Frontali, has recently had a good success in the Milan popular concerts. He is now the guest of the ex-Queen of Hanover at Gmünden. He will play again in Milan next winter. His tone and style are referred to with much warmth.

MCCAULL'S HANDSOME SINGER.—John McCaull arrived on Saturday from Europe. He has been absent about two months and has engaged several well-known artists for his company. He expects a great success for Miss Fernandez, who is said to be a handsome woman and a good singer. He intends to produce Milloeker's opera, "The Beggar Student," at the Casino in splendid style.

ENGAGED BY MAPLESON.—According to *Il Trovatore*, Colonel Mapleson was recently in Milan. He engaged, through the agency attached to that journal, the prima donna soprano assoluta Raffaella Pattini.

LESTELLIER'S ADVANTAGEOUS ENGAGEMENT.—The engagement of the famous tenor, Emilio Lestellier, for opera in New Orleans is announced in the *Europa Artiste*. The conditions on which he has been secured are said to be very advantageous to the tenor, at least. Whether he will visit New York or not is not now known.

## Gilmore's Jubilee Benefit.

AT Manhattan Beach Gilmore's benefit took place on Tuesday, Wednesday and Thursday of last week, and was very successful. The attractions offered were such as to please the vast public, a fact that was made patent by the fifteen thousand persons who were present on the last day of the jubilee. Everything was arranged on a grand scale, and from the first concert to the last piece played, there was a succession of solos, choruses, fireworks, &c. Two pieces especially appealed to the great public, viz.: the "Tour of the Nations," and "A Trip to Manhattan Beach." The vocal selections were finely interpreted by Signor Gottschalk, W. H. Stanley, Mme. de Carlo, Miss Emily Spader and others of some note. The "Anvil Chorus" was a success, the ten guns fired by electricity from the conductor's stand, caused a veritable sensation. The weather was fair, if somewhat cool, and thus the great jubilee passed off with enthusiasm. It is to be hoped Mr. Gilmore received a satisfactory compensation for the great labor involved in getting up the affair.

—Miss Kellogg's concert tour commences early next month. During its progress most of the large Southern cities and the principal cities in Texas—in which State Miss Kellogg has never been heard—will be visited.

## Otto Bendix.

**M**R. OTTO BENDIX, whose portrait appears on the title-page of this week's issue of THE MUSICAL COURIER, is a native of Copenhagen, Denmark. He is now a resident of Boston, where he has succeeded in making for himself a fine reputation as a pianist and teacher. His family was musical, and his whole surroundings were musical from birth. His father, although a merchant, was a tasteful and skillful performer on the flute. The Royal orchestra often met at the paternal residence, and practised old and new works. When about eight or nine years of age, young Otto had attained such proficiency that he was permitted to play with the orchestra. Later, he acquired several languages other than his native tongue, but his real bent was music, which exercised a great fascination over him.

As a first instructor, he had Antoine Rée, of Copenhagen, under whom he studied for some time, making as rapid progress as could well be desired. Some time afterward, he studied under N. W. Gade, director of the Copenhagen Conservatory, and was advised to study in Berlin, in order to have the advantage of a broader musical atmosphere. In Berlin, he took lessons from Kullak, and for two years enjoyed the acquaintance of that eminent teacher. During this time he gave numerous concerts in Berlin, under the patronage of Kullak himself, achieving a success that called forth the warmest encomiums from the press and individual musicians.

From Berlin Mr. Bendix went to Weimar, and for three consecutive summers studied as much as possible under the great composer and pianist, Liszt. While on these visits he gave frequent matinees, the Grand Duke of Weimar being among his patrons and manifesting great interest in him. These matinees were of the same high character as those given by Von Bülow and Rubinstein, and were eminently successful.

After thus preparing himself, he returned to Copenhagen, and was forthwith made a teacher of the Conservatory, occupying a deservedly high position there. While teaching the piano, he played the first oboe in the Royal Theatre orchestra for about thirteen years. His two brothers and sister are also musicians, one brother being assistant conductor of the Choral Society of Copenhagen (Gade being at its head); the other playing the 'cello in the Royal Theatre orchestra there. His sister is a successful vocal teacher.

Mr. Bendix arrived in Boston in 1880, leaving Copenhagen much against his family's will. His first recital was pronounced a great success by critics and musicians, since which time he has played in public very often. His annual recitals in the Meisano always bring together large and refined audiences. His playing is of the most brilliant order, while as a teacher he has peculiar fitness. He is now connected with the New England Conservatory. He has written several works, among them an octet for piano and wind instruments, which was well received in Copenhagen when performed. Altogether, Mr. Bendix is a pianist and musician of which Boston may well be proud.

## Distinguished Guests at the German Liederkrantz.

**A** VERY charming entertainment took place on Monday, August 27, at the hall of the German Liederkrantz in this city.

The distinguished German guests of the Northern Pacific Railroad Company had arrived by the steamer Elbe on August 25, and after driving through the city and Central Park the same day, taking a trip up the Hudson River as far as Poughkeepsie and back again on Sunday, and spending Monday at the beautiful country seat of Mr. Henry Villard (the president of the Northern Pacific Railroad and a member of the Liederkrantz), took part in a reception and "Commerz" arranged for them by the German Liederkrantz.

The party arrived at Liederkrantz Hall at eight P. M., in charge of the Hon. Carl Schurz, Oswald Ottendorfer, Gustav Schwab, Consul-General Raschdan and Henry Villard, and numbered in all thirty-five gentlemen, comprising names of world-wide celebrity in art, science, literature and banking, as will be seen by a few of the names our space permits us to mention: General Von Hylander, of Munich, translator of the American publications on military matters; Dr. K. Zittel, Professor of Geology at the Munich University; Professor Dr. A. W. Hofmann, and Professor Dr. Gneist, of the Berlin University; Nicolaus Mohr, proprietor of the *Weser Zeitung*, Bremen; Dr. Alfred von der Leyen, representative of the Prussian Government and publisher of the *Railroad Archive*, of Berlin; Dr. Paul Lindau, the celebrated author, of Berlin; Dr. Richard Oberländer, of the *Frankfurter Zeitung*; Dr. William Mohr, of the *Cologne Gazette*; Lieutenant Pertz, of the *North German Gazette*; Professor Dr. von Holst, and Minister Resident Dr. Rudolph Schleyden, of Freiburg, i. B.; the celebrated painter Konrad Dillitz, of Berlin.

The Liederkrantz were present in full force, no less than fifteen hundred gentlemen being in the building by 9 P. M. Seven long tables, each seating one hundred and twenty persons, had been set in the beautiful hall, but all the aisles and corridors were also crowded. Twenty members of the Theodore Thomas Orchestra were present and discoursed fine music. Shortly before 9 o'clock Mr. William Steinway, the President of the Liederkrantz, rapped the vast assemblage to order, and in a brief but telling speech welcomed the distinguished German guests to Liederkrantz Hall in the name of the society, offering the hospitality and use of Liederkrantz Hall, its reading room, &c., to each of them during his stay in New York. At the close of his hearty speech, he requested the Liederkrantz members present to execute a "Musical

Salamander" in honor of their guests, which was carried out under the direction of Mr. Oscar R. Steins, with the finest gradations of pianissimo, crescendo and fortissimo.

Both President Steinway's hearty welcome and the "Salamander" created the greatest enthusiasm and pleased the guests, all of them being graduates of German universities, immensely, so much so, that Professor Hofmann, in a humorous speech, admitted that of the hundreds of "Salamanders" he had assisted in not one could compare with that executed by fifteen hundred members of the Liederkrantz.

Songs now alternated with speeches. The Liederkrantz sang "The Merry Wanderer" and "Our Native Tongue" splendidly; Mr. Max Heinrich, Mr. Frederick and Oscar R. Steins delighted the audience with solos and duets. Of the guests, Professor Gneist and Banker von Schauss spoke of the overwhelming impressions thus far received by them of New York, the Hudson River, &c., while Professor Dr. von Holst, in an enthusiastic speech, proposed three cheers for the United States, which were responded to with equal enthusiasm by the assemblage.

Mr. Paul Lindau also made a brief but very witty speech.

The speeches and toasts of the guests were replied to by the Hon. Carl Schurz and Mr. Oswald Ottendorfer, in a manner which held the listeners in breathless attention.

The ventilating apparatus of Liederkrantz Hall worked splendidly, so that the atmosphere within the crowded hall was quite comfortable.

At 1 A. M. most of the German guests returned to their hotels, but a number of them, with their friends, continued the merry "Commerz" till the small hours of the morning. The whole affair was a great success, and reflects the highest credit upon the Liederkrantz.

## HOME NEWS.

—The Boston Ideal will have fifty people the coming season.

—Signor Schira has composed a comic opera entitled "The Isle of Beauty." The libretto is by Mr. Desmond Ryan.

—"Prince Methusalem" at the Casino and "Heart and Hand" at Daly's Theatre are both drawing large and pleased audiences.

—Mr. Englaender's opera, "The Prince Consort," has been translated into English, and will be produced this season by the Wilbur Opera Company.

—Miss Emma Juch will appear in the title-role of Delibes' "Lakmé," which is being rehearsed by James Duff's Standard Opera Company at Daly's Theatre.

—The Campobello-Sinico troupe, which appeared in Montreal last week, have gone to Toronto, and during the week of September 17 will be heard in Halifax, N. S.

—A translation of Dr. Louis Nohl's "Life of Wagner," made by George P. Upton, will be published by Messrs. Jansen, McClurg & Co., in their series of biographies of eminent musicians.

—Remenyi is in Chicago, a journalist of which city refers to him as that "old bald-headed Puck." The banjo is said to be fashionable among Chicago ladies. What is Chicago good for anyhow, even with the infallible *Indicator* to guide it?

—The Fifth Avenue Theatre will be opened on Monday, September 10. Mlle. Marie Aimée will make her first appearance here, after four years' absence, with Maurice Grau's French Opera Bouffe Company. The opening opera will be Lecocq's "La Princesse des Canaries," which has attained a certain popularity in France.

—The concert at the Casino on last Sunday night was about as interesting as usual. Rubinstein's "Bal Costume" was performed for the second time, and was well received. The overture to "William Tell," a "Sarabande Espagnole" by Massenet, and other interesting works were also rendered, the playing of the orchestra being excellent.

—The Minnie Hauk Operatic Concert Company includes, in addition to the prima donna, Pauline Salvi, contralto; Mr. Montegriffo, tenor; Vincenzo de Pasquali, basso, and Constantin Sternberg, pianist. Portions of the "Carmen," "Faust," "Favorita," "Il Trovatore," and "The Daughter of the Regiment" in costume are in the repertory of the company.

—Koster & Bial's Concert Hall opened on Saturday night. A stage has been added and many improvements made. The orchestra, led by F. W. Zanlig, is quite good. The grand ballet pantomime, "Quand le chat n'y est pas les souris dansent," was warmly received by the audience. On Sunday evening the Hungarian Gypsy Band took part in the performance.

—The Boston *Sunday Herald* recently informed its readers that George Henschel withdrew his concerto from the repertory of the Richter concerts, on account of its having been insufficiently rehearsed. According to *The Lute*, a well-known London musical journal, Herr Richter "did not think the concerto worth performing, and if it were Herr Henschel could not perform it."

—Sims & Clay's comic opera, "The Merry Duchess," will be produced at the Standard Theatre next Saturday evening. The cast will be as follows: *Brabazon Sykes*, Henry E. Dixey; *Freddy Bowman*, John Nash; *Farmer Bowman*, Edward Cornell; *Sir Lotherbury Jones*, W. Forrester; *Captain Walker*, Walter Hampshire; *Lord Johnnie*, J. Watson; *Inspector Green*, W. Jones; *Alderman Gog*, W. Doheman; *The Trainer*, G. Wilson; *The Duchess of Epsom Downs*, Mme. Selina Dolaro; *Rowena*,

Miss Louisa Lester; *Dorothy Bowman*, Miss Jean Delmar; *Ethelfreda*, Miss Sophie Hummel.

—Frederick Leslie, who will be one of the leading members of the McCaull Comic Opera Company during the coming season, has arrived in the city. He came on the Arizona.

—The mother of Clara Louise Kellogg is writing the biography of her daughter. Query: Will the books be disposed of by the "here's-the-book-of-the-opera" boys during the performances?

—The opening attraction at the Bijou Opera House in October will be Offenbach's "Orphée aux Enfers," which has been adapted by Max Freeman under the title of "Orpheus and Eurydice."

—The last concert of the season at Congress Spring Park, Saratoga, was given on Sunday evening, though the hotel orchestras will remain for a couple of weeks yet, and Stub, at the States, will remain with some of his band until the hotel closes, October 1. The Hathorn Spring also reports the sale of more tickets than in any former year since a regular admission fee was charged to the concerts.

—A recent issue of the Brooklyn *Union* gives a racy account of Henry Carter's late trip to England and Wales. Mr. Carter was away some three or four weeks, but managed to travel about a good deal in that limited time. He visited various cathedrals, and was especially interested in Chester and its surroundings. He returned to this country by the same vessel that Lord Coleridge sailed on. Mrs. Florence Rice-Knox was also among the passengers. A concert was given on board.

—The course of free entertainments for the benefit of the students of the Grand Conservatory of Music, which have proved so successful for a number of years, will be resumed on Saturday next, September 8, at 4 P. M., when the road entertainment will take place. On this occasion, the great Austrian pianist, Titus d'Ernesti, will make his first appearance before an American audience. He will be assisted by Professor Phillip Herfort, violin, and the following works will be performed:

## DUOS.

1. Sonata, piano and violin, op. 24..... Beethoven
2. Introduction and Andante, op. 17..... Ernesti

## SOLOS.

3. Ballade, A flat..... Chopin
4. Mazurka de Concert..... Ernesti
5. Feu Follet (Will o' the Wisp)..... Prudent
6. Fantasia, C minor..... Bach
7. Concerto for Violin..... Herfort

—One of Liszt's new favorites, says a late Berlin letter, is a young lady from Chicago, Miss Neally Stevens. She has studied here four years with the best musicians—Von Bülow, Kullak, Raff, Moszkowski and Scharwenka. This spring she went to Weimar to study with the master during the season, in which he will hear pupils play. When she had gone through with but half of her trial piece he interrupted with: "Bravo! I had not expected that!" Flushed with gratification and enthusiasm, she executed the rest in even better style. Liszt then stepped up to her and again asked her name and where she was from, saying repeatedly: "I did not expect that!" A private letter from Weimar confirms Miss Stevens' popularity with Liszt, and adds that her progress has been phenomenal. Miss Stevens is to return home shortly.

## FOREIGN NOTES.

....A musical institute has been founded at Cordova. The Governor of the Province has contributed to the cost 30,000 francs.

....The new oratorio, by Dr. G. B. Arnold, for the Gloucester Festival, is being looked forward to as a work of much character and excellence.

....J. Barnby's new psalm, written for the Leeds Festival, is said, to be a work of much excellence, and to contain some effective choral writing.

....Speaking at the recent Eisteddfod, at Cardiff, Sir G. A. Macfarren strongly defended the claims of the old stave notation to general use, as most fully representing to the eye the multifarious effects of sound, and as including many ingenious inventions. Upon the same occasion the professor deprecated the habit, which prevails extensively in Wales, of singing too much from memory, and laid much stress upon the importance of constant practice in sight-seeing.

....Behind the scenes there occurred a touching incident at the last performance of "Parsifal" at Bayreuth. The banker Gross led Wagner's children up to the assembled actors, and in the name of their dead father thanked the assembly for the care and labor of love expended by each and all in producing the last work of the great dead master. Siegfried, Wagner's son, thirteen years old, then in a few simple words, stifled with sobs, thanked the actors personally, and all the children shook hands with them.

....It is extraordinary how wide the artist will open his mouth when America is mentioned. Signor Fancelli, who is, perhaps, the most sweet-voiced tenor of the present day, being approached, replied that he understood Signor Campanini was to get half a million of francs (£20,000), and, therefore, he would want three-quarters of a million (£30,000) for the season. The story goes that a stipulation was likewise made that the tenor should not be obliged to attend rehearsals nor to learn new parts, and that scented soap and cigars were to be provided gratuitously. He expressed an opinion that his voice would suffice to divide America in twain and render all current talk about the Panama Canal superfluous. Another great tenor has asked the



more moderate price of £275 per night, and he will probably be accepted.—*Figaro*.

....Mme. Pauline Lucca left Ischl on the first of September.

....Sir G. A. Macfarren's oratorio, "David," written for the Leeds Festival, is in print, and is a work of a very high character.

....Wagner's "Ring des Nibelungen" and "Tristan und Isolde" will probably be heard, it is stated, ere long at the Theatre Royal, Dresden.

....The storehouses for the scenery of the Opéra and Opéra Comique will be removed from the centre of Paris to the outskirts, as a means of lessening the chance of fire. The scenery will be brought to Paris on special cars run on special rails, and the money resulting from the sale of the old storehouses will be devoted to paying for the new and to enlarging the Opéra Comique, in order to allow better means of access and egress.

....It is said that the masterly pen of Joseph Bennett is secured for the analysis of the new and leading works to be performed at the approaching Leeds Festival; the works thus to be

written about are Sir G. A. Macfarren's "David," Mr. Barnby's new "Psalm," &c.

....Joseph Russell, the well-known music publisher, is dangerously sick at his residence in Malden.

....Dr. J. Stainer's new work for the Gloucester Festival is reported to be a composition of much interest and effect.

....An opera, entitled "L'Aleade de Zalaméa," book by Détrouat and Sylvestre, music by Benjamin Godard, will be produced during the coming winter in Antwerp.

....The English music season seems to set in with considerable activity, and a large crop of new works, some of much importance, will be issued presently.

....At the seventh Silesian Musical Festival, to be held, it is said, next Whitsuntide, at Breslau, Blumner's oratorio, "Der Fall Jerusalem," will be performed on the first day under the direction of its composer.

....Mr. Haweis, whose "Music and Morals" is one of the most delightful books on the subject in the language, has just completed a new work, which he entitles "My Musical Life," and which readers of his former book will look forward to with

much interest. Mr. Haweis is at present, we understand, compiling a Chaucer birthday book for children.

....It is reported that Spondrini, architect of the Teatro Costanza, Rome, will be intrusted with the task of building the new Italian Opera House, Paris.

....Surely the *claque* might be dispensed with at the opera! The *claqueurs* do their duty vigorously, but they check genuine applause, and this must, I should fancy, be of very much more value to singers than the applause they buy—for I take the individual singer, or her friends, to be responsible for the business. It is done in France, of course, and I gather from a recent event that it is now the habit in Italy. I judge so, because of what took place on the first night of a composition called "La Regina di Scozia" at the Folies Dramatiques. A lady dressed in black was seated in a stage-box. She had a large fan. When she opened the fan and used it, applause came from a section of the gallery in accordance with the vigor with which the fan was waved. When the instrument was closed the applause ceased. All this was so neatly done that it must have been practised, and, as the company came from Italy, I assume that it was practised there.—*Illustrated Sporting and Dramatic News*.

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# THE MUSIC TRADE.

THE exposure of one of the latest and most shameful tricks of Daniel F. Beatty, which appeared in THE MUSICAL COURIER of last week has received the unanimous approval of the trade. We will bring additional evidence of the same character in future numbers of this paper.

GERMAN pianos are reported to be making rapid advances in Australia. The reason assigned for this is the extensive advertising given them. English pianos are said to be allowed to remain in oblivion, for Australian dealers seem disinclined to do what is necessary to achieve large and rapid sales. Our opinion has always been that extensive but judicious advertising pays, while neglect in this respect is the sure forerunner of failure.

A CASE was recently tried in the English courts concerning the tuning of hired pianos. The result was unsatisfactory to the dealer, inasmuch as no definite understanding was had with the hirer with regard to the instrument being kept in tune. A hire-contract is an important document, and those dealers who neglect to state therein all the conditions on which the hire or sale of the piano or organ is effected, deserves to suffer defeat in any case they may institute against purchasers. It appears the natural thing for a manufacturer or dealer to bind himself to tune an instrument for a specified period, but that the fact should be omitted from the signed contract appears very nonsensical. Verbal agreements in business matters between strangers, or even friends for the matter of that, always have been and will be a source of annoyance to both parties. Let everything be stipulated in writing, when the chances of a misunderstanding will be greatly less than they now so often are. Buyers want the most for their money in every way.

THE London and Provincial Music Trades Review, in its last issue, has an important article on "Trade of the Year 1882." Several important facts are set forth therein, all of some interest to the trade of this country. The English trade is said to be on the increase, the exports of last year to the colonies and elsewhere of British-made musical goods being greater than for some years past. But as an offset a far greater quantity of goods than ever before was imported, and this is referred to as the only really unsatisfactory condition of affairs. The amount thus imported reached the respectable figure of \$4,500,000, all in foreign instruments. Part of these merely passed through England en route to the colonies. Naturally enough our contemporary refers to this with tender sorrow, and says that "if all this trade, as it once was, could be kept by this country, English pianoforte and organ manufacturers would be nearly \$5,000,000 a year the richer.

No doubt such a showing is not very agreeable to our British cousins, especially when the admission is made that American reed organs have taken the place once occupied by French harmoniums, the trade in which is admitted to be practically dead. This we have always insisted upon in THE MUSICAL COURIER. Our exports to the colonies also have sensibly increased, in Australia, as well as elsewhere.

ACCORDING to the article referred to, the imports into England from France and Belgium are steadily falling, while these from Germany and this country are steadily making their way into British markets. Our share of English imports is said to have amounted last year to the snug sum of \$800,165. The half-negative consolation that is offered by our contemporary to British manufacturers is expressed in these words: "It is to a certain extent satisfactory to note that our own exports, if not increasing very fast, are at any rate not decreasing." This showing by the side of the one we are unwillingly credited with is not very inspiring. The fact is, we are rapidly gaining a greater reputation in England for the excellence of our musical instruments, and, although our reed organs sell more rapidly than our pianos, it is not because they are superior to them, but because the price of our pianos is beyond the means of ordinary English purchasers. Besides which, it has to be admitted in all fairness that English pianos are far better than English and French harmoniums, and thus the greater sale of our organs over our pianos can be readily understood.

As has been asserted before in THE MUSICAL COURIER, our export trade in organs has only just begun. The fashion for them is yearly spreading, which means that every year a greater number of them will be sold. Our contemporary is not disheartened at this prospect, for it is well aware that advertisements of American instruments pay very well.

## THE TRADE LOUNGER.

THE system of giving the control of extensive territory to one large house instead of distributing it among a number of small dealers in the same territory is finding greater favor in the trade. It is an open question which plan is more preferable, and it depends to a great extent upon circumstances. I know of instances where the control of a large territory comprising three States was given by a manufacturer to a firm with capital, which sold twice as many pianos in one year following as were sold by a half-dozen dealers in the same territory. Here the transfer was justifiable. But there are instances which do not justify the sudden transfer of the agency from a small firm that has been doing its best.

Mr. Harry Brown, of Chickering, told me a few days ago that the system adopted by the Chickering house was to offer a territory where the dealer or dealers who were handling the Chickering pianos were not pushing business. "Such and such territory can use, say, 200 Chickering pianos per annum," said Mr. Brown. "Well, we want the man or firm who can sell the 200 pianos." The changes in the Chicago, San Francisco, Galveston and Philadelphia agencies were made on the strength of this plan.

Mr. Brown does not believe in applying the term "agent" to a firm or dealer selling the instrument of a firm in a certain territory. An agent is a person representing the firm in a branch or establishment, but when a dealer simply buys the pianos, he is no agent. This is Mr. Brown's view. It seems a proper one at first glance, but after all, when the control of a certain territory is given to a firm, that firm is the agent for the house for counties or the states controlled by it. All inquiries coming from that territory are referred by the home office back to the firm controlling it, and if that does not look like a transaction between a principal and an agent, I do not know what an agent is.

I see the American organ comes out ahead again at the Amsterdam Exposition. The Mason & Hamlin Company received the diploma of honor. This thing is getting to be very monotonous, and I would advise the firms here to drop competition with foreign makers for the next few years. The advertising value of a prize or diploma received at a foreign exposition is not great at present, because it's sure to come anyhow, when any of the representative American manufacturers exhibit. After, say, ten years, it can be tried again in order to ascertain how much greater the distance between our manufactures and the European has become.

This reminds me of a remarkable compliment paid to an American organ by an English literary production of the very highest standard. It is in reference to the Clough & Warren organ, and the matter has never received the attention nor has it become as prominent as it deserves. The London Music Trades Review says this in reference to the subject:

As an evidence of the further rapidly growing reputation of these instruments, it may be remarked that the tone of these instruments is especially mentioned in the Encyclopedia Britannica (ninth edition, vol. 11), being the only American Reed Organ to which any reference to this most important feature, viz., tone, is made. This is certainly a significant distinction.

Certainly, a significant distinction, I should say, and I am astonished that the Clough & Warren Company has not utilized it more.

After all, tone is the great desideratum in any kind of musical instrument—in fact, it is the fundamental principle upon which every subsequent part is built. An organ manufactory that succeeds in building an organ the tone of which is so remarkable that it is used in an article of the Encyclopedia Britannica can congratulate itself.

Mr. White, of the Wilcox & White Organ Company, was in New York last week, on his return from the Louisville Exposition, and told me that the display of the company is attracting much attention. The "Behning" piano is displayed on the same platform. Wilcox & White have two "Symphony" and one of each of their regular styles on exhibition, and have not made these organs especially for exhibition purposes, but these specimens are the same made all the year round by the company.

The Conn-Pepper fight has reached an interesting stage, and thus far seems to be favorable to the Indian. The cornet-piston blowers, the Levys, the Liberatis, the Bents, &c., &c., are all Connites, while the unknown seem to be Peppers. I think that if Pepper does not take good care of himself and manoeuvre properly, Conn will come out ahead.

I have received a volume of the Standard Library, entitled "Successful Men of To-day," by Wilbur F. Crafts. Many eminent men are mentioned and many topics are touched upon, that exemplify how lucky some men have been and how

many unlucky fellows still remain in obscurity, who, no doubt, are dreaming of the day when their names will be found in a similar work.

The appendix consists of a series of inquiries and the answers to the same by many prominent individuals. There are answers from Mark Hopkins, ex-president of Williams College; Andrew D. White, president of Cornell University; President Eliot, of Harvard University; Judge Noah Davis; Alexander H. Stephens; United States Senator Logan; the Hon. George F. Edmunds; the Hon. Daniel F. Beatty, of Washington (N. G.).

These are Beatty's answers to the inquiries:

Q. Was your boyhood, up to fourteen years of age, spent in the country, in a village or in a city?

A. Country.

Q. In either case, were you accustomed to engage in some regular work when out of school, either in the way of self-help or for your parents?

A. On a farm.

Q. What do you consider essential elements of success for a young man entering upon such a business or profession as yours?

A. First of all, remember God; second, enterprise—look ahead, never backward. (That means, in the Beatty sense of the phrase, look at the key-board and stops; never look backward into the actions or reeds.)

Now comes the last answer; it is a neat refutation of the many charges against Daniel, that he is a lar-de-dah or dude; that he is thoroughly innocent of the temptations the country and city afford young single men. Here are question and answer:

Q. What, in your observation, have been the chief causes of the numerous failures in the lives of business and professional men?

A. Neglect of business, rum and women.

He tells us whenever the slightest opportunity for doing so presents itself, that his case has been a phenomenal success. I do not believe it myself, but he says so. Consequently he succeeded in not neglecting business, rum and women; for, in his opinion, the chief causes of failures are due to the neglect of business, rum and women. What a confession, Daniel?

After reading THE MUSICAL COURIER of last week, I think it apropos to speak of Daniel F. Beatty and Washington, N. J., as "Daniel in the Lying Den."

## E. P. Carpenter.

The friends and patrons of Mr. E. P. Carpenter, formerly of Worcester, Mass., will be pleased to know that he has completed arrangements to continue the manufacture of organs at Foxcroft, Me. A stock company has been formed known as the E. P. Carpenter Organ Company, which will manufacture the "Carpenter" organ in the future. There is not the slightest doubt that the organ, which has become very popular, will be ordered in large quantities by the dealers and agents. Mr. Carpenter has been successful in securing during his stay in Worcester.

And now as to Mr. A. H. Hammond's savage circular mailed from Worcester last week. Mr. Hammond has lost his temper, and like other persons in the same condition lost his judgment. Calling Mr. Carpenter vulgar names, does not prove nor disprove anything. In fact the last circular we refer to has aroused the sympathy of many persons in favor of Mr. Carpenter, as there is not one specific charge made and an abundance of mud-throwing indulged in by Mr. Hammond. The circular is not alone vulgar and indecent, but libelous in the extreme, and Mr. Carpenter will, in all probability, take legal steps to avoid a repetition of the infliction of this kind of literature, if the terrible abuse of the English language as presented in that circular can even sarcastically be termed literature.

If Mr. Hammond has anything to say against Mr. Carpenter, he should make specific and detailed charges, and if he cannot make them he should hold his peace.

Mr. Carpenter's friends have implicit confidence in his assertions and statements. When he first arranged matters with Hammond he was a mere boy, not an old, experienced business man; he is still a young, very young man, and it cannot be presumed that under the keen and lynx-eyed observation of the astute A. H. Hammond, he could carry on a system of business that would injure Hammond and at the same time escape detection.

No, no; it will never do.

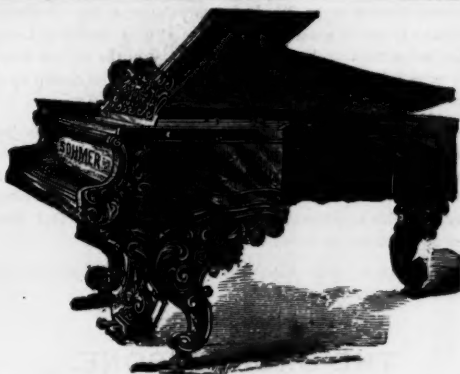
Differences between business men are usually settled in courts or by arbitration, and the testimony in such cases is credited; but simple, broad charges, made under the influence of disappointment, chagrin and excitement, and replete with venom, malice, poor English and vulgarity, cannot stand.

Mr. Carpenter, as the saying is, is "all right." The Carpenter organs are also "all right." Address, Foxcroft, Me.



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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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"It is the sweetest-toned Piano I ever heard."—From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

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"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

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**LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio**

## Trade Notes.

—E. H. McEwen is on the road.

—Wood T. Ogden is the name of a new dealer in Middletown, N. Y.

—Howe & Adams are the successors of W. F. Albright, Bloomington, Ill.

—C. J. Whitney is constantly on the go between his house in Detroit and its branch in Chicago.

—Look out for more exposures of Daniel F. Beatty in the coming issues of THE MUSICAL COURIER.

—Geo. F. Newland, music dealer, of Detroit, is in New York, buying stock for his elegant store on Woodward avenue.

—E. de Anguera, the active and successful salesman of Wm. Knabe & Co. is in the Provinces, the latest stopping-place being St. John, N. B.

—C. C. Briggs & Co. take the greatest care and trouble to finish their cases in every detail and part. The "Briggs" piano has a great future.

—Mr. J. B. Woodford, of the Loring & Blake Organ Company, is not quite well. He is in the White Mountains, where he will remain until October.

—C. J. Heppe, of Philadelphia, will occupy new warerooms on Chestnut street one week from to-day. The old stand on Sixth and Thompson streets will be headquarters.

—We understand that the Chase Piano Company, Richmond, Ind., is doing a larger business than ever before. Improvements in the factory and warerooms have recently been completed that enable the company to extend its facilities.

—Mr. H. G. Gilmore, with Clough & Warner Organ Company, Detroit, is in this city on a vacation. Mr. Gilmore tell us that the export trade of the company has increased largely within the past few years. Mr. Gilmore can be seen occasionally at the office of Mr. W. F. Tway on Union Square.

—Prof. Henry Schradieck, of the Leipsic Conservatory of Music, and leader of the celebrated Gewandhaus concerts, has just arrived in Cincinnati, where he is to be connected with the College of Music. During his short stay in New York, he had occasion to play on a Behr Brothers & Co.'s upright grand, and was so struck with its remarkable musical qualities that he called at the factory where these instruments are made, and expressed his unqualified admiration of the firm's pianos. He designated them as the best upright piano he had ever played on, and complimented Messrs. Behr Brothers & Co. upon having made such great progress in the improvement of this class of instruments.

—Prof. S. L. Hermann, organist and choir-master of the Cathedral of Philadelphia, formerly capellmeister at Saarbrücken, Germany, has been spending his vacation at the great lakes, and part of the time in Detroit, where he sold three Behning "baby" grands, for the Roe Stephens Music Company. He made the

selections himself at the Behning factory the other day. Professor Hermann is held in great esteem in the City of Brotherly Love, which he has made his home, being a musician of the highest order. It is quite a distinction for the Behning piano to be chosen by so fine an artist.

—The Mason & Hamlin Organ and Piano Company has just received the following cablegram from Mr. C. C. Bender, the representative in Holland, now at the World's Exposition at Amsterdam: "Received Diploma of Honor, the very highest award." This refers to the organs of the company that have been on exhibition at Amsterdam.

—The foregoing trade notes will be copied in the other musical journals during the coming week.

## THE ORCHESTRONE.

Professor Gally's New Instrument.



FOR FULL DESCRIPTION, SEE NEXT ISSUE.

## An Old Piano Warehouse.

The New York Sun publishes a facsimile of its first issue, dated September 3, 1833. As a matter of interest to the music trade, we reproduce *verbatim* the only pianoforte advertisement found in its columns, to wit:

**PIANO FORTE WAREHOUSE.**—Robert Nunns, Clark & Co. (formerly R. & W. Nunns), respectfully inform their friends and the public, that they have always on hand an assortment of Cabinet, Harmonic, Square and Horizontal Grand PIANO FORTES from their Manufactory, at their Warehouse, No. 137 Broadway, two doors north of the City Hotel.

The daily increasing demand for their Piano Fortes throughout the whole United States of America, has induced them to erect an extensive manufactory on 26 Street, 3d Avenue, in addition to their former one, which will enable them to furnish a much larger quantity of Piano Fortes than formerly, and to execute the orders of their numerous friends and the public with more promptness.

Old Piano Fortes taken in exchange.

It may interest many of our readers to learn that in 1850 the firm of Nunns & Clark was regarded as the largest and financially strongest piano house in the United States, being credited with turning out fifteen pianos every week.

Mr. William Steinway, the present head of the house of Steinway & Sons, in June, 1850, at the age of fourteen years, entered the employ of William Nunns above mentioned at No. 88 Walker street, and remained there until March, 1853, when he, with his father and brothers, founded the house of Steinway & Sons, New York.

In 1857 the financial crash inflicted such heavy losses upon Nunns & Clark that they never recovered from its effects. Their factory was offered for sale to Steinway & Sons, but was declined on the ground that it was too small, and was thereupon sold to a carriage builder, who still occupies it.

After the death of Mr. Clark, Mr. R. Nunns started a pianoforte factory at Setauket, L. I., but, being old and unwilling to adopt modern improvements, about the year 1865 the business went out of existence, and Mr. R. Nunns soon after died.

## A Voluntary Tribute to the Ithaca Organ and Piano Company.

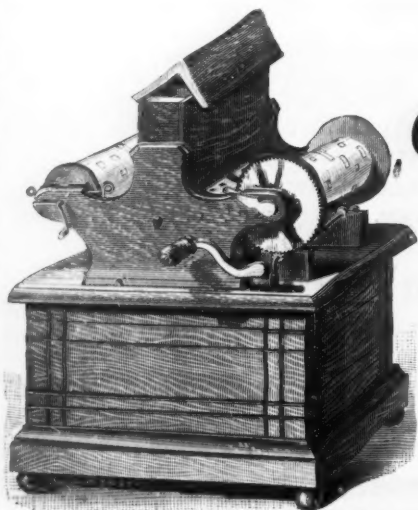
NEW YORK, August 25, 1883.

Editors of the Musical Courier:

Please accept the following few lines and publish them in your valuable paper.

Now a word about organs. After having received, played and thoroughly examined the pedal organ, of the Ithaca Organ Company of Ithaca, N. Y., I am happy to say that the instruments of said company appear to be far superior to those of all other reed-organ manufacturers. I am particularly surprised that they so nearly approach the tone produced only in pipe organs. It affords me great pleasure to play upon my new organ, and, in fact, nowhere have I met with so much simplicity and precision in the mechanical part; and what renders that organ altogether superior, is the purity of sound in every stop, whether in the pedal or manual. This appreciation is not only personal, but is also that of several of my fellow organists here in New York, who communicated to me their impressions, which are entirely in favor of the Ithaca Organ and Piano Company.

Respectfully yours,

C. FISHBACH,  
Organist of St. Joseph's Church, New York City.THE REED-PIPE  
CLARIONA

IS AN AUTOMATIC MUSICAL INSTRUMENT, possessing REMARKABLE qualities

It is guaranteed to have at least four times the power and volume of tone of any other small automatic instrument, and has the carrying quality of a large pipe organ; not a mere toy, but A GENUINE MUSICAL INSTRUMENT, quite unlike anything heretofore put on the market; infinitely better in quality, and at A REASONABLE PRICE. All the music is in rolls, on NEAT SPOOLS, as cheap as the ordinary loose and inconvenient sheet sold with other instruments. For Wholesale Price List address

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25 East 14th St., New York.

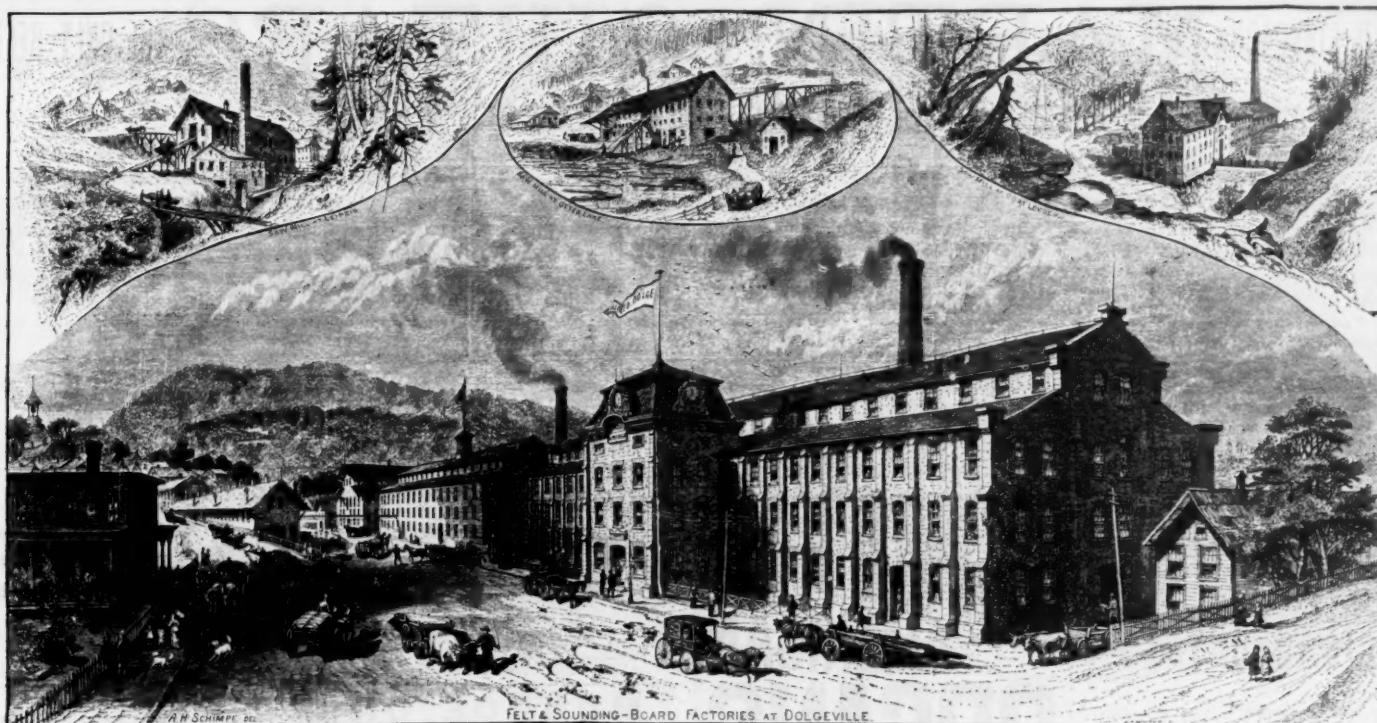
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## DOLGEVILLE.

### Its Factories and Tributary Establishments.

#### AN IMMENSE INDUSTRY.

#### The Manufacture of Felts and Sounding-Boards.—A Great Lumber Business.

IN company with several gentlemen connected with the piano business, we paid a visit last week to Dolgeville and also to Leipsic, the latest settlement established by Mr. Alfred Dolge. Outside of the New York offices and warehouses, where a complete stock of all the material used in the manufacture of pianos and organs is kept on hand, Mr. Dolge has four establishments in the State of New York. They are, the felt factory and the sounding-board factory at Dolgeville, and the saw mills at Otter Lake, Port Leyden and Leipsic.

It is impossible to form a proper estimate of the extent of the Dolgeville factories and the facilities they afford for the production of piano felt and organ felt, and to be able to appreciate the difficulties that are surmounted to furnish the quality of sounding-boards that are made in the Dolge factory, unless one makes a personal inspection of all the departments, from the raw material to the finished article.

We had been anxious to make a personal inspection, and having heard so many favorable opinions in regard to the articles made in Dolgeville, we were quite sanguine that we would see new and strange things. The engraving representing the Dolgeville factories, which Mr. Dolge has lately presented to the trade, was a kind of a guide that represented to us the extent of the works, but after having seen the buildings and surroundings we are obliged to state that the engraving, instead of being like the usual extravagant picture, does not do justice to the extent of the place, nor does it give a representation of the many tributary buildings, including the machine shop, the engine house, the heating and drying houses, the boiler houses, the stables and the immense piles of lumber undergoing natural seasoning. All these departments are in active work continually, and we think they should have been included among those in the engraving.

Dolgeville is situated on East Canada Creek, a rapid stream which furnishes the great water-power that supplies the factories and which empties into the Mohawk. It is easily reached from Little Falls, on the New York Central Railroad, by a mountain

road, from which the scenery of the Mohawk valley can be appreciated, and which leads up toward the Adirondacks. After an invigorating drive of about an hour, we enter Dolgeville over a new bridge over East Canada creek, erected in 1881 by Mr. Dolge.

The imposing new felt mill built of stone, erected in 1882, is the first thing that meets our eye. It is 300 feet long by 70 feet wide, having four stories and a total floor space of 80,000 feet fully utilized. Each story is 13 to 15 feet high and has a double flooring of hard wood to stand the shaking produced by the many tons of machinery at work. The outer walls of the building rest on solid rock, the foundation wall being 5 feet thick and gradually tapering to 3 feet until they reach the top. A double row of pillars 18 inches square extend from the ground to the roof, and to make the structure as solid as possible iron girders and braces are connected with the pillars. The building, from the exterior, is one of the handsomest and imposing factories we have ever seen. It is heated throughout by steam and lighted by electricity, is thoroughly ventilated, and has, in short, all the modern improvements.

The work in bulk is sent to the third floor for assorting, and is then sent to the ground floor to be thoroughly washed and dried and placed on the elevator of two tons capacity and sent to the fourth floor, where it is selected according to the various grades and placed in compartments or bins, and subsequently undergoes its first cleaning process on that floor. The third floor contains the presses, shearing and finishing apparatus; the second floor is the carding room, containing over 30 cards, pickers, grinders and other light machinery, and the ground floor a 150 horse-power Victor turbine and an imposing array of fulling and hardening machines, mostly designed and invented by Bruno Dolge, who has charge of the felt department, and built in the machine shops at Dolgeville, and also an ingenious apparatus for preparing the water used for wool washing, which is rendered perfectly pure and limped and receives the exact temperature necessary for use. This is one of the contrivances to which the high grade of the Dolge felt is due, and we will state here that the natural condition of the water of East Canada Creek, passing as it does for miles over a bed of corrugated slate, is in itself soft and limped and of great advantage to the Dolge process.

It is impossible to give a thorough description of the many details of the process which results in the production of the Dolge felts at present used by nearly all the prominent piano manufacturers in existence. As we said before, the factory must be visited and inspected in order to fully appreciate the extent of the work, its completeness, the high grade of machinery in use, the admirable and concise system that prevails and the results.

When we take into consideration the fact that every piano manufacturer has his individual views as to the requisite thickness and the taper of the sheet of hammerfelt he desires for his use and that his measurement must be strictly conformed with, and that in the Dolge factory we found the rods which represent the length and taper of the sheets all the distinguished houses in this country and Europe use, we can form an estimate of the ingenuity displayed in the manufacture of felt at the Dolge factory.

Notwithstanding tremendous and apparently insurmountable opposition and crafty competition, the Dolge felts received the first prize at Vienna in 1873, at Philadelphia in 1876 and at Paris in 1878. The award of the first prize in all three instances was a thorough triumph of American industry.

The sales of the felt have increased rapidly, as will be seen from the following table:

	Pounds Hammerfelt.
1871.....	1,009
1872.....	3,916
1873.....	5,079
1874.....	6,995
1875.....	9,089
1876.....	9,910
1877.....	13,262
1878.....	16,258
1879.....	20,138
1880.....	26,955
1881.....	33,174
1882.....	42,050

From a small beginning in 1861 of a little over 1,000 pounds, the factory turned out over 42,000 pounds in 1882 and will make in the neighborhood of 50,000 pounds this year.

Sounding-boards were begun to be manufactured in 1876. The sounding-board factory is also an extensive four-story building fitted up with the very latest and improved machinery. The saw-mills at Otter Lake, Port Leyden and Leipsic cut over 15,000,000 feet of spruce per annum, out of which the choicest part of the lumber is selected for sounding-boards. We saw more than 600 patterns of square, upright and grand sounding-boards placed there by the piano manufacturers of this country and Europe for reference in filling their orders. How this branch of the business has grown, can be seen from this table:

	Sounding-Boards.
1876.....	260
1877.....	5,249
1878.....	9,006
1879.....	37,690
1880.....	43,115
1881.....	54,418
1882.....	62,971

And during the present year the average will be about 6,000 boards per month.

Thousands of acres of the best timber forests in the Adirondacks are owned by the firm and are under the charge of professional foresters; these foresters supervise the lands and forests on scientific principles, applying the very latest rules for the preservation and cultivation of the forest. Indeed this is the first attempt, on a large scale, to introduce the profession of forestry into this country.

Mr. Dolge's brother Arthur is in charge of the lumber business.

The rapid growth of Mr. Dolge's enterprises is readily understood by the visitor who has eyes to see and ears to hear. Everything in and about the works forces on him the conviction of the utmost solidity and the striving for the realization of the motto of the firm, "The Best in all things."

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

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Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

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are AT PRESENT used and endorsed by the very best OPERATIC AND CONCERT COMPANIES, ARTISTS, MUSICIANS, THEATRES, and the MUSICAL PUBLIC GENERALLY, throughout the United States, Canada and Europe.

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## "BRIGGS" PIANOS.

THE BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as Low Prices as will insure a really good instrument. All our Pianos are fully warranted for five years.

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WANTED—A YOUNG MAN AS SALESMAN in a Piano, Organ and Sheet Music Store, in a small city in the State of New York; must be able to play the piano and organ in order to show the instruments to advantage. Address A. BAUS & CO., 26 West 23d Street, New York, or MUSICAL COURIER.

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Best Medium-Priced Pianos in the World.

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